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ABSTRACT

This special issue of the "Indiana English Journal" is devoted to such articles on literature in the classroom as "The Boys of Summer" by Saul Bachner, "Sexual Stereotypes and Persuasive Techniques in Children's Literature" by Marilyn Faulconer and Thomas Tortoriello, and teaching "Silas Marner Again" by William Martin. Using graffiti in the classroom and teaching the novel and the play versions of Carson McCullers' "The Member of the Wedding" are also discussed. (TS)

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FOCUS: LITERATURE IN THE CLASSROOM

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EDITOR'S PAGE

Dear Colleagues:

As I begin my three-year term as editor of the *Indiana English Journal*, I think it is fitting that I set forth my goals for the *Journal*.

Harold Spicer, our newly-appointed associate editor, and I hope to select and edit manuscripts that will be useful and interesting for the members of the Indiana Council of Teachers of English at every level of our educational system. At times the emphasis will be on the subject matter of the discipline of English, but always we intend that there will be implications for the *teacher* of English and the language arts.

Issues will be arranged thematically. We hope to achieve range and balance in the selection of these themes, encompassing such areas as reading, linguistics, literature, composition, rhetoric, oral interpretation of literature, critical thinking, censorship, the mass media, curriculum, pedagogy, usage, and phase-electives. We plan to announce forthcoming themes in a call for manuscripts to be published in both the *Journal* and *The Indiana Scene*.

The Winter Issue (1974-75) will be devoted to world literature, the Spring Issue (1975) to the teaching of composition, and the Summer Issue (1975) to the teaching of reading. We welcome suggestions for themes for future issues. We also encourage members, and, indeed, all our readers, to submit manuscripts for publication.

And, finally, we hope to continue and perhaps even enhance the tradition of excellence maintained by Charles Blaney, the editor of the *Journal* and its predecessor, the *Indiana English Leaflet*, for the past sixteen years.

Sincerely yours,

James S. Mullican

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SAUL BACHNER

BASEBALL AS CLASSIC: *The Boys of Summer*

> And soon, in his infinite humor, the Lord God of Yisroel placed in my hands a book that enslaved me. *Pitching in a Pinch*, bound in dun, published in 1912, was a memoir written (with help) by Christy Mathewson, who, say the canons of legend, is "the greatest pitcher ever to toe the mound." It appeared one day on a high shelf among botany guidebooks and novels by Frank Norris and Michael Arlen. "A relic of my own boyhood," Gordon Kahn said, and he fetched *Pitching in a Pinch* and displayed a photograph of "Ty Cobb, the Georgia Peach, sliding. Note spikes high." Interested in a book? I was overcome. *Pitching in a Pinch* became my constant companion. No one has ever read a baseball book harder or for more hours of a day or with such single-mindedness. I read nothing else, no Dickens, no Twain, no Swift. Mathewson (with help) created a baseball world that added humor to the earnest and heavy baseball cosmos of my fantasy.

A far, far better book than he had ever read was that baseball book which so held Roger Kahn at the age of 14. He was young. He lived in Brooklyn. He was a baseball fan. Now, some 40 years later, Roger Kahn has given this generation of young men the opportunity for a similar reading experience. He has written *The Boys of Summer* and illuminated the world of baseball as no one has before him. So, fellow English teachers, if some of your students have likewise cast aside Twain, Dickens, and Swift in favor of Kahn's book, do not fret. They simply have exchanged one work of art for another. *The Boys of Summer* belongs in our American literature courses for it is first rate literature—nothing short of an American classic. The writing is gifted. The characters come through clearly as indigenous American heroes and real men. The theme is courage.

Briefly, Kahn recounts his two years as baseball writer assigned to cover the Brooklyn Dodgers in the early 1950's. He chronicles the pennant successes and World Series disappointments of those two seasons by taking his readers into the guts of major league baseball. One admires the courage, gets to know the players, develops, perhaps, a hard ear for the language, and comes away knowing a good deal more about baseball and man. Mr. Kahn follows the two years on the field with the second big section of his book—the Dodgers revisited. Fifteen years later he renews old friendships, ever so briefly, and gives the reader another side of the story—ball players away from the field giving ground to time. There is an epilogue and an introduction. The introduction, lengthy and thoroughly enjoyable, tells of the young Kahn, the Kahn family, and the author's early days on the *New York Herald Tribune*.

The Dodgers Kahn writes of are the Dodgers of Jackie Robinson and integration; of the murderer's row of Snider, Hodges, Campanella, and Furillo; of the golden gloves of Cox and Reese; and of the leadership of Charlie Dressen and Branch Rickey. They are the Dodgers who were

everyman in those glorious post-war days when baseball had its greatest inning. In winning and then not winning twice (pennant won, series lost) they captured, according to Kahn, the hearts of a nation:

> My years with the Dodgers were 1952 and 1953, two seasons in which they lost the World Series to the Yankees. You may glory in a team triumphant, but you fall in love with a team in defeat. Losing after great striving is the story of man, who was born to sorrow, whose sweetest songs tell of saddest thought, and who, if he is a hero, does nothing in life as becomingly as leaving it. A whole country was stirred by the high deeds and thwarted longings of The Duke, Preacher, Pee Wee, Skoonj, and the rest. The team was awesomely good and yet defeated. Their skills lifted everyman's spirit and their defeat joined them with everyman's existence, a national team, with a country in thrall, irresistible and unable to beat the Yankees.

Kahn's point of view will be questioned by some, but few, if any, can fault his prose.

Unfortunately, 1953 ended it. The Dodgers of 1955, who carried through to both pennant and World Series victory, were another team. The boys of summer were beginning to make peace with time. The terms of the peace in many ways are the measure of a man. Kahn believes the Dodgers of 1952-53 have dealt with time as they did with the challenges of the ball field—with dignity and courage and hope. It would be difficult to visualize many of them making their peace in any other way, for courage was the character of that ball club. Physical courage, necessary in most competitive sports, was manifest. The courage to endure pain, challenge, adversity was also there. Symbolic of such courage and its many forms was Jackie Robinson. He is organized baseball's first black player. What he had to contend with early in his career from his opponents, the fans, and even some of his own teammates required more than an ordinary share of courage. Courage in abundance was needed. Courage along with remarkable restraint. Robinson had both. As Kahn writes it:

> Elements mixed in 1947 to make Robinson's challenge an Everest. The Dodger infield was established everywhere but at first base. Robinson, who had never played first professionally, entered the major leagues at an unfamiliar position. There a number of base runners, notably Enos Slaughter of the St. Louis Cardinals, tried to plant spikes in his Achilles' tendon. As a batter, Robinson was thrown at almost daily. Verbally he was assaulted with terminology proceeding from "nigger" up to the most raw, sexually disturbed vulgarity that raw, sexually disturbed men could conceive. In the face of this Robinson was sworn to passivity and silence. He had promised Rickey that he would encase his natural volatility in lead.
>
> Jimmy Cannon, the columnist, spent a day with the Dodgers in 1947 and concluded that "Robinson is the loneliest man I have ever seen in sports."

Robinson's courage was shared by the black ball players who followed the pioneering Jackie—Joe Black having to endure the-baiting chorus of "blaaack-nigger!" from an opposing bench and the singing of "Old Black Joe" by the Cincinnati Reds. By then, however, retaliation had replaced restraint, and Black promptly quieted the entire Cincinnati ball club by throwing one fast ball each at the heads of the next seven Cincinnati batters.

If one gets the impression that Kahn has also written of American race relations as mirrored in the national pastime, the impression is correct. Race relations is a dominant theme of the book—on the field and off. Black ball players were resented at first because of tradition and later because of the threat they posed to established players. When a man threatens to take your job, he is not conceived of as a friend. Robinson came first and naturally caught everything. Both Kahn and Pee Wee Reese (who taught a lot of ball players what it really is to be American) see Robinson's achievement as unparalleled in sports annals. As Reese explains it:

> "I don't know how he took it, to be frank. I remember guys from other teams kidding Jackie. 'Hey, you have your watermelon today?' Or somebody trying to stick the baseball in his ear. Or yelling, 'You black bastard.' And the fans as we came north. Terrible. He didn't let on, but he musta heard."
>
> "The bean balls," I said. "Did Jack get the worst you saw?"
>
> "I guess so," Reese said, slowly. "Yes, sure, I would guess so. You know eventually they have had to have black people in baseball, but just thinking about the things that happened. I don't know *any* other ball player who could have done what he did.
>
> "To be able to hit with everybody yelling at him. He had to block all that out, block out everything but this ball that is coming in at a hundred miles an hour and he's got a split second to make up his mind if it's in or out or up or down or coming at his head, a split second to swing. To do what he did has got to be the most tremendous thing I've ever seen in sports."

Robinson's desire to make it was matched by his desire to win. That desire to win and overcome pain and pressure was the mark of this Dodger team. In the big games with pennants at stake, the Dodgers won. The challenge of the Giants, sharpened by Sal Maglie's bean balls, was met and blunted. Raw physical courage was certainly part of those meetings. It takes a real man to get back up after being knocked down by a pitch that could easily have cracked one's skull, crowd back in, and swing the bat as if there had been no bean ball. Furillo, Campanella, Cox, and all had that kind of courage. With this team intimidation was no substitute for lack of skills. They had to be beaten. Kahn does an excellent job of showing the kind of courage that's required of major league batters as they stand in there and attempt to bat. The difficulty of hanging in as the curve ball comes in is clearly explained. The desire, the reflex, is to pull back and get out of the way. It is a desire, a reflex, which must be subdued. The account of Gil Hodges learning to live with that reflex after

going through an abysmal slump is both testimonial to his courage and sharp insight into the difficulties of the game.

The game itself is given light and heat as Kahn's narrative touches on strategy and brings the language of the dugout to the reader's ear. Both may surprise the uninformed. A good deal of thinking goes on in the course of a ball game against a backdrop of strong words. So strong in fact that at times the reader gets the impression that the language of baseball is profanity and the dialect is swear. When Carl Furillo, for example, recounts some of his past problems as Kahn revisits, he mentions being call dago. A fellow hard hat nearby is astonished. "They called you dago to your face?"

"All the time." Furillo said. "Things are different in the big leagues."

The language is consistently rougher than dago. In the course of a season four-letter words are standard and sexual disparagements are far from unheard of. The implication for classroom use is clear. Use the book with discretion. Language notwithstanding, the game goes on, triggered by the unending contest between pitcher and batter. Preacher Roe's side of it may give many readers a better idea of what runs through the pitcher's head as he faces each batter:

> "Well, now, pitchin', you know, is a shell game. You move the ball. You make the hitter guess. There's more than two pitches you can throw at any one time, so the more often he's guessing, the better off you are. The odds are he'll guess wrong. That was mostly how I won so many dang games. Thinkin' ahead of 'em. Foolin' 'em. Slider away. Curve away. Fast one on the hands. Curve on the hands. Curve away. There's a strikeout in there without one spitter, but maybe I faked it three times."

Master strategist Charlie Dressen, manager of the Dodgers, stands out as a fine baseball man and a real vestige of Ring Lardner. If ever a Lardner character could be thought of as coming to life, Charlie Dressen would have to be among the first to walk out of those pages. Duke Snider would be a close second. Dressen, possessor of a keen baseball mind as is easily seen in his work with Gil Hodges, comes across as a simple, amusing, unlettered, joltingly profane—and decent. His juggling of personnel when Jim Gilliam joined the ball club shows him as a man who knew his job, however.

The characterization throughout is excellent. The fearless Robinson, the gentlemanly Reese, the moody Snider, fierce Carl Furillo are all well drawn. The reader gets to know these players as athletes and men. Of Furillo, for example, Kahn says:

> Off the field, Furillo sized up people slowly, then made intuitive, unshakable decisions. He hated Leo Durocher. He disliked Jackie Robinson. He respected Campanella. He admired Dick Young. For reasons I never knew, he accepted me. He spoke with honesty rather than discretion and trusted you to keep him out of trouble. Once in a while, when something he said fired controversy, he stood by his remark. "Maybe I shouldn'ta said it, but I did." He was a man of uncomplicated virtues.

And of the lonely Billy Cox, believing Kahn had betrayed a confidence:

> The large eyes glazed. Cox had been hurt in war and hurt by life, and although he played third base with glorious courage, the other part, the hours off the field were forever wounding him more deeply. They made him afraid. So he kept his distance, held his tongue, and drank his beer. "It's all right," Cox said. "Don't worry about it."
>
> "I wouldn't do a thing like that."
>
> Sure, Cox told me with his eyes. Say what you want. One night I let my guard down and look what happens. But it don't matter none. You're a writer, no worse, no better than the rest. That's how things are, that's things and people. Abruptly, Cox said loudly, "Okay!" Then he extended his right index finger and made the gesture. . . . He had had enough truck with humanity. The best third baseman on earth folded his small black glove into his pocket and hurried toward the safety of the field.

In addition to the themes of courage and bigotry, the father-son, age-youth, theme is in evidence throughout the book; from Kahn's own love for his own father and strivings away from the gifted Gordon Kahn through those of Clem and Jay Labine, Jackie Robinson senior and junior, Andy Pafko, Preacher Roe, and this generation. Clearly the son sees things his own way. Undoubtedly the difference in the son's vision is what marks this generation off from the last one. One wonders with Preacher Roe and Andy Pafko, however, about the clarity of that vision as one way of life gives way to another. Some say there are not many ball players today who will work at their craft the way those Dodgers did. Shuba swung the bat 47,000 times in the off season. Furillo spent hours in the mornings learning those angles off the right field wall at Ebbets Field. When young Billy Cox had no one to throw to him, he swung by himself, hitting stones by the hour. Campanella caught double-headers (three of them in one day on occasion) regularly in his Negro league barnstorming days. With this kind of desire to excel as the mark of their time, Roe and Pafko wonder about today's young men. Roe looks out over the field gone to seed which was the scene of his youthful strivings and allows that rock music has a greater lure than studying pitching. Pafko resigns as manager of Kinston in the Carolina League because his players don't have the desire and hustle which were there in his time. Generation gap again.

There are so many things in *The Boys of Summer* which can bring life and substance to our American literature class or to the sports literature class if the elective course English program is in effect. Everything we enjoy taking from a book to the classroom for study, discussion, review is in there—prose, characterization, empathy, the pleasure of reading. Perhaps we can set Mark Twain aside for just a little while and bring in Roger Kahn. The substitution won't hurt the lineup. They have both contributed substantially to American literature.

MARILYN J. FAULCONER AND THOMAS T. TORTORIELLO

Sexual Stereotypes, Persuasive Techniques in Children's Literature

Introduction

How are young boys and girls persuaded to behave in certain ways that are deemed by society as appropriate to male or female? John Stuart Mill said that we can "know" nothing about "pure nature" or innate sexual differences apart from biological reproduction since we have never known of a society in which either men or women lived wholly separately. Therefore, what we see as female or male behavior is the result of education.

A chief means used in educating children is literature written specifically for them. Through recent studies it has been pointed out that children's literature contains sexual stereotypes.[1] Stereotypes subtly persuade children to accept these assumed differences as models for their own behavior. Many of these stereotypes are being challenged as false and as being especially unfair to girls. If one accepts this view, then the persuasion techniques contained in children's literature deserve careful study. After reading the results of several surveys of children's literature, it became apparent that no one had bothered to survey the books written for the junior high school level. In the study, "Women in Children's Literature," Ms. Nilsen states that people told her that if she had looked at books for junior high school students her findings would be different. It is certainly an area that needs investigation, she acknowledges.

The hypotheses for this study, then, were as follows:

1. Books written for junior high school students would contain fewer sexual stereotypes than books written for elementary school students.
2. The more recently published junior high school books would contain fewer sexual stereotypes than earlier books.

The hypotheses seem reasonable if one accepts the following positions:

1. Children's books center mostly in home and family situations where a more limited view of women would be seen. Older young people's books would have a greater variety of situations and show a more complete view of women.

[1]See Florence Howe, "Sexual Stereotypes Start Early," *Saturday Review*, October 16, 1971, pp. 76-81. Betty Miles, "Harmful Lessons Little Girls Learn in School," *Redbook*, March 1971, pp. 86-7. Alleen Pace Nilsen, "Women in Children's Literature," *College English*, May 1971, pp. 918-26. Ilene Barth, "Do Kid's Schoolbooks Distort Sex Roles?" *Parade*, July 1, 1973, pp. 6-7. "Feminist Look at Children's Books," *Library Journal*, January 15, 1971, pp. 235-40.

2. A stereotype is an oversimplified view. It would be more likely that writers for young children would indulge in the use of stereotypes than it would be for writers of older children's books.

3. Because of the increase in writing, research, and interest in this area in recent years, a greater awareness of stereotypes has developed. Therefore, more recent writers, being aware of this, would avoid their use.

Historical Background

One of the areas of interest to women's groups has been children's literature. The Central New Jersey Chapter of NOW (National Organization for Women) became concerned over the negative image of girls and women in school readers. More than 30 volunteers spent a year examining 144 books that make up the 15 reader series in the country. They noted the number of stories about girls and the number about boys, the way boys and girls behaved, the description of adult men and women.

After the study, Betty Miles reports in "Harmful Lessons Little Girls Learn in School" (*Redbook*, March, 1971) that a pattern of sex-based discrimination showed up in every reader series. Eight hundred and eighty-one stories were found with boys as main characters while only 344 were found with girls as main characters. In addition, the activities of the girls were much more limited. Just as young girls were characterized as passive and ineffectual, so, too, were adult women. Boys were offered as model men engaged in 130 different occupations including astronauts, explorers, inventors, scientists, and writers. The few women in the stories who were employed were shown as teachers, librarians, and nurses, the traditionally acceptable jobs for women. Only seven percent of the men were identified exclusively as fathers, grandfathers, uncles, or husbands while 69 percent of the women were known exclusively as mother, grandmother, sister, or aunt. According to the U.S. Department of Labor statistics of May, 1970, 39 percent of all working women in the country have children under 18. The women felt that the readers were not portraying life realistically.

Alleen Pace Nilsen, an instructor of children's literature and English grammar at Eastern Michigan University, studied the winners and runnersup of the Caldecott Award books during a 20-year period. She found that boys' achievement drive is encouraged; girls' is cut off. Boys are brought up to express themselves; girls to please.

Florence Howe, writing in the October 16, 1971, *Saturday Review*, substantiates these findings. "The boys of children's books are active and capable, the girls passive and in trouble." The books that schoolgirls read, Howe concludes, prepare them early for the goal of marriage, hardly ever for work, and never for independence. Both Ms. Nilsen and Howe believe that because of longer life expectancies, labor saving devices, better family planning, and smaller families, the role of women has changed and is changing greatly. Therefore, the traditional female roles should be emphasized as well as many more role models for young girls.

Research Design

In order to test the hypotheses three elements were necessary. The first was a valid sample of books, the second, criteria for evaluation, and the third, people to read and evaluate the books.

In order to avoid experimentor bias and to eliminate the introduction of other contaminatory variables in sample selection, a decision was made to use as a sample those books chosen over the last 20 years for inclusion in the Newbery Award books. The Newbery Medal is awarded annually to the author who makes the most distinguished contribution to American literature for young people. There are no limitations as to the character of the books considered other than that it be an original work. It need not be written solely for children; the judgment of the librarians voting shall decide whether a book be a contribution to the literature for children.[2]

These winning books, then, are representative of the best in the field, and once a book receives this exclusive award, it is normally ordered by all public and private libraries at one and the same time. These books reflect our adult values as well as influencing the formation of young person's values.

Selection of the criteria for evaluation presented a more difficult problem. Because of the comparative nature of the present study an eclectic approach was taken in the development of the criteria, thus insuring a control for validity of instruments. Four of the criteria were taken from Ms. Nilsen's study of the Caldecott Award books so a direct comparison might be made to her study, while three criteria were taken from other studies reported in this paper. These seven criteria were used as the basis for an evaluation sheet.

The third part of the design involved finding capable persons to read and evaluate the books. Nine chosen as reader-evaluators belong to a disciplined reading group. They have different levels of education, occupations, and religious backgrounds. Three readers were young women still in school so that the evaluators represent a wide range in age and background. Since 12 different readers did the evaluations, no one person's prejudices or viewpoint dominated the results.

Results and Conclusions-General Findings

Overall the survey findings of the Newbery Award books follow the general pattern in the other studies of children's literature. Twice as many books name males in the titles as females. Three times as many

[2]The Newbery Award is presented annually by the Children's Service Committee of the American Library Association. This committee is made up of 23 members, four Children's Services Division officers, five members of the Book Evaluation Committee, eight members elected from a slate of 16 in the CSD annual election, and six appointed by the president of CSD. It would seem that this committee would broadly represent those best in the position to know books of merit for young people.

boys as girls are the main characters in the stories. Boys are pictured in the illustrations six times more frequently than girls.

One of the facts that is omitted from the reports of other surveys, however, that is significant to the total picture is the number of neutral or equally shared categories there are. Titles such as *The Secret of the Andes, A Wrinkle in Time,* or *Summer of the Swans* name neither sex. In the Newbery books there are 11 such titles among the 20. Therefore, the overall pattern is more fair to both sexes. Six titles name males, three name females, and 11 are neutral, naming neither.

In the category of main characters this neutral classification where male and female share the lead role is important, also. While 12 books center around boys and only four around girls, four other books show equally shared main roles. While the difference between male and female depicted in the illustrations is large, 111 to 18 respectively, 98 other illustrations show males and females together.

The actual numbers or percents representing this important neutral or shared category are missing in the other studies. Therefore, while the male characters do dominate in most of these categories, the total picture for females is not as bleak as some writers would have us believe.

The area of primary concern for this study was the general character of the roles portrayed. In this consideration twice as many males as females are depicted as active and independent. Only three among 37 major male characters were rated as passive and five as dependent while 13 among 29 major female characters were rated as passive and 14 as dependent. In looking at the list of occupations reflected in the books, one is immediately struck by the wide and interesting variety for males in contrast to the limited, traditional roles for females. Males are shown as ministers, forest rangers, surveyors, bank presidents, lawyers, doctors, scientists, movers, bull fighters, blacksmiths, and others for a total of 53 different occupations.[1] Four males are designated only as father or schoolboy; 17 females are designated only as mother or sister. Other than mother and sister, females are shown in 13 occupations, librarian, maid, seamstress, nurse, school teacher, piano teacher, dancing teacher, yarn-spinner, drug store clerk, weaver, doctor, scientist, and United Nations guide. Except for the last three, these are traditional occupations for females. No mothers were shown employed outside of the home. Since the *Monthly Labor Review* for April, 1973, published by the U.S. Department of Labor shows that 41.5 percent of wives are employed outside of the home, it would seem that realistic and accurate female models for girls are not to be found in the books they read.

[1]Birdwatcher, piano tuner, judge, farmer, policeman, principal, shepherd, sheep shearer, harper, sharecropper, storekeeper, musician, priest, fisherman, ship captain, chandler, bookkeeper, seaman, teacher, cook, soldier, second mate, editor, hardware store owner, baseball coach, umpire, hunter, rabbi, slave, outlaw, government worker, bus driver, janitor, artist, butler, postal worker, chauffeur, public relations man, taxi driver, guard, king, wizard, pigkeeper.

Some derogatory statements based on sex were found in this study as in the earlier studies. However, only five out of the 20 books contained even one. Probably the most offending statement is made by the uncle to his niece in *Up a Road Slowly*: "Accept the fact that this is a man's world and learn how to play the game gracefully, my sweet." While some militant feminists might be concerned over this statement, most junior high students are discriminating readers who will not be overly influenced by these derogatory remarks.

Results and Conclusions: Comparison of the Caldecott and Newbery Books.

Using Ms. Nilsen's four criteria and figures from her study of the 80 winners and runnersup of the Caldecott Award, a comparison can be made with the 20 winners of the Newbery Award to see if the junior high books are less stereotyped than those written for primary grades.

TABLE 1

A COMPARISON OF THE CALDECOTT AND NEWBERY AWARD BOOKS

	Caldecott		Newbery	
	Male	**Female**	**Male**	**Female**
Titles	17.5%	5%	30%	15%
Authors	47.5%	50%	35%	65%
Illustrations	60 %	40%	86%	14%
Leading Character	70.5%	29.4%	75%	25%

In Table 1 one can see that 5 percent of the Caldecott titles name females while 15 percent of the Newbery titles do. Fifty percent of the Caldecott books were authored by women while 65 percent of the Newbery Award books were. In the area of leading characters the Caldecott Award books show a slightly higher percent for females, 29.4 percent to 25 percent. Only in one category, illustrations, is there a sizable difference; Caldecott books represent females more than the Newbery books, 40 percent to 14 percent.

Ms. Nilsen felt her most significant finding was that there has been a steady decrease of illustrated books written for or about girls. This was pointed out by comparing the number of boys and the number of girls pictured in the survey books calculated at five-year intervals. Realizing that the Caldecott Award is presented for the most distinguished picture book

of the year and that, therefore, the illustrations are much more significant than in the Newbery books where illustrations are not as an important factor, a comparison of the two groups is valid.

TABLE 2

FIVE-YEAR INTERVAL COMPARISON
OF ILLUSTRATIONS

Caldecott books		Five Year	Newbery books	
Boys Pictured	Girls Pictured	Intervals	Boys Pictured	Girls Pictured
273-82.4%	228-17.5%	1951-55	61-82.4%	13-17.5%
148-59.6%	100-40.3%	1956-60	29-87.8%	4-12.1%
66-69.4%	29-30.5%	1961-65	38-95.0%	2- 5.0%
92-76%	29-23.9%	1966-70	8-88.8%	1-11.1%

Ms. Nilsen's figures do show that during the last 15 years girls are pictured in illustrations on a progressively decreasing basis. The Newbery survey shows that while this same decrease was true during the first 15 years, the percent for the last five years has increased slightly, from 5 percent to 11.1 percent.

RESULTS AND CONCLUSIONS: Newbery Award Books and Other Criteria Compared.

To achieve a broader view of the trend during the years, it is helpful to look at the results of other criteria in the survey books based on five year intervals.

TABLE 3

NEWBERY BOOKS COMPARED
IN FIVE YEAR INTERVALS

Years	Occupations		Active Role		Passive Role		Independent		Dependent	
	M	F	M	F	M	F	M	F	M	F
1952-56	31	9	10	4	0	1	7	3	1	2
1957-61	16	7	9	3	0	5	8	3	1	5
1962-66	21	10	9	3	1	5	9	4	1	4
1967-71	21	14	6	6	2	2	6	5	2	3

It appears that the number of different occupations for women reflected in the books is increasing slowly from nine to seven to ten to 14. Also, there is a significant difference in the books of the last five years compared to earlier ones in the way the roles of males and females are depicted. Notice the even number of active and passive main male and female characters in the last five years and the close balance of dependent and independent roles. From these results one can say that the role image of the female has improved during recent years.

Therefore, the results of the survey do support the hypotheses:

1. The Newbery Award books, a representative sample of books written for junior high school students, contain fewer sexual stereotypes than the books written for elementary school students.

2. The more recently published junior high school books contain fewer sexual stereotypes than earlier books.

Implications For The Future

One of the values of a study such as this is the increased awareness it brings concerning sexual stereotyping and especially those contained in the books our children are reading. Many of the women who participated in the evaluation of books reported that they read with new insight and increased awareness. With the increased awareness comes the ability to question assumed differences and the ability to make a rational decision based on new evidence concerning the role of women and girls.

With the increased awareness of the importance of images in literature, parents and teachers can make recommendations for changes where they feel they are necessary to school principals, superintendents, and Boards of Education. They can also discuss these issues with their children.

In many colleges across the nation courses in Women's Studies have become popular. Perhaps more of these courses in more colleges and some in adult education and high school would help the modern female sort out her individual role in a changing society.

Hopefully more books will be written and read that emphasize a large variety of choices open to all children regardless of their sex. And finally, we can all try to see that the books used in school that so influence our children's concepts present a positive image of women and men—an image that is based on reality and founded on equality and respect for all individuals.

ICTE BOARD MEMBER HONORED

It has been announced that Professor Arnold Lazarus of Purdue University has received the 1974 Best Teacher Award, School of Humanities, Social Science, and Education. The winner of this award is elected by undergraduates of the School.

WILLIAM MARTIN

Silas Marner Again?

As a student teacher assigned to a newly constructed, ultra-modern high school, I shall never forget the feeling of horror which gnawed at my stomach when I was informed by my supervisor that my primary assignment was to teach—of all novels—George Eliot's *Silas Marner*. Nothing, I was convinced, could be more out of tune with the times than reading *Silas Marner*.

Those first few months were not my best, I admit. It was, therefore, a great surprise to everyone when I agreed to join the faculty the following year—teaching, once again, Eliot's "tale of a miser." Feeling that some explanation was due my students (and to assuage my own feelings of guilt about having sold out to the establishment), I promised myself that nothing would prevent me from summarily revising the English Department's *List of Required Reading*.

Part of my plan of attack was to collect evidence of the students' distaste for *Silas Marner*. Every essay containing a disparaging remark was dutifully preserved for future battle. Nevertheless, I soon discovered that despite my efforts to rid the English Department of its greatest scourge, *Silas Marner* was here to stay. It was then that I began learning from my students.

Plunging through the novel once more, one of my students commented during a discussion period that *Silas Marner* for him was "a different kind of book." He continued, "It is really like two books in one. The first few chapters were confusing because the author kept switching from Lantern Yard to Raveloe, but my mind wouldn't switch. After reading past Chapter 11, all the other chapters were clearly explained, and I really began to like the story." A few students, certainly no more than a handful, voiced their agreement. For my part, I was no less than astonished that high school students would actually admit that they liked *Silas Marner*. Yet, after giving the matter some thought, I too agreed that *Silas Marner* was essentially two books in one—and that it was precisely for this reason that students encountered so much difficulty while reading Eliot's novel for the first time. The more I thought, the more convinced I became that it was not simply the change from Lantern Yard to Raveloe that caused so much trouble for students, but what to them must have seemed like a totally unreasonable switch from the problems faced by Silas Marner to the events which cloud the life of Godfrey Cass. The next day I decided to let the students try to discover what Eliot meant to accomplish by the switch.

The class rejected without too much debate (or at least without as much debate as I would have liked) the traditional notion that in *Silas*

Marner George Eliot was simply attempting to portray an accurate picture of the different social classes which characterized early nineteenth century village life. Instead, the consensus seemed to be that Eliot was concerned with Godfrey Cass as a man, rather than simply as the son of Raveloe's most prosperous citizen. "But," I struggled to interrupt at this point, not wanting to appear too uninformed, "wasn't Eliot just as concerned with the novel's namesake, Silas Marner?" Another five minutes of discussion, after which came the startling verdict: No! "Eliot writes differently about Godfrey," explained one spokesman, "and so she must feel differently about him. She's concerned about Silas, but you always know everything is going to turn out fine for him in the end. You're not so sure about Godfrey."

Now that the class had rejected all of the traditional notions and presented me with an interesting paradox (which, by the way, I entertained not even the faintest illusions about being able to solve), I again resigned myself to the more servile role of The Man with the Questions, and without further hesitation, I meekly inquired: "If Eliot seems so concerned about the predicament of Godfrey Cass, what role does the story of Silas Marner play in the novel?"

At this juncture my students seemed willing to cautiously accept the theory that Eliot was interested in the everyday trappings of village life. But, they hastened to point out (and their distinction *is* rather crucial) that whenever Eliot deals with Godfrey Cass, her attention is riveted almost exclusively on the development of his character. With Silas Marner, on the other hand, Eliot often shifts her focus away from Silas as she wanders among the villagers, who claim at least as much of the author's attention as does the solitary weaver.

With the ideas suggested by my students, I was able to evolve what I consider to be a thoroughly radical approach to teaching *Silas Marner*. By this time I had concluded that Eliot's novel, far from being a child s book merely, was in fact a very difficult book to read—if only because it required the development of two reading skills simultaneously. *Silas Marner* is a novel excellently adapted to classroom use if a teacher is attempting to develop his students' ability to think and critically evaluate the characters presented in a work of fiction. But, aside from critical thinking, *Silas Marner* also demands the development of an *appreciation* for Eliot's honest portrayal of common folk. It is difficult to appreciate the subtle humor of Mr. Macey, the proud sage of Raveloe, or even the many superstitions which plague (or do they excite?) the imagination of her chief citizens. Yet this for George Eliot constitutes at least half the motivation for writing *Silas Marner* in the first place. As a result, any teaching method which does not take into account the artistic differences between the two halves of the novel will necessarily be unsatisfactory.

With my sincerest apologies to my previous students (who by this time must have felt like participants in some weird experiment in education, i.e. the training of a teacher), I now felt prepared and even excited about teaching *Silas Marner*. With an entirely new class registered for the following semester, I had ample opportunity to put my ideas into practice.

Their eager faces seemed to guarantee success as I told them (as my students had told me) that they were about to read "a different kind of book." Although the book I intended to ask them to read was written by one person, George Eliot, I instructed my, by this time, wary charges that they were to read *Silas Marner*—not as a single novel written by a single author, but as two separate books, whose "authors" were responding to two separate artistic impulses. The "first" novel they were going to read, entitled (naturally enough) *Silas Marner*, includes the author's portrayal of village life: the superstitions and life styles common to the people living in Raveloe, as well as magnificent descriptions of the picturesque English countryside. Written by George Eliot the romanticist, this "first" novel included all of the traditional events relating to the life of Silas Marner.

The "second" novel, which artistically is quite different from *Silas Marner* in Eliot's treatment of her subject, I have entitled *Godfrey Cass*, after its main hero. The author of *Godfrey Cass*, however, is no longer a romanticist idly dreaming about the unspoiled life of a small village, but instead is an observant, patient psychologist who carefully strips away the many old illusions which a man may use to hide from himself the haunting reality that has become his own life.

With comments such as these serving as a general introduction to the novel, I then assigned the first three chapters to be read for our next regularly scheduled discussion period. The day the assignment was due, I passed out a mimeographed sheet containing a dozen or so excerpts from the chapters the students had just completed reading. Staring from the top of the page were bold letters which proclaimed: ROMANTICISM AND PSYCHOLOGY: AN APPROACH TO *SILAS MARNER*. I then asked the students to read each passage carefully, admitting that I had selected each excerpt for a specific reason. Students were then instructed to classify each passage (on the basis of the information given during the introductory lecture) as contributing either to the romantic or psychological aspects of Eliot's fiction.

The first passage students encountered was Eliot's description of Raveloe.

> Raveloe was a village where many old echoes lingered, undrowned by new voices . . . . It lay in the rich central plain of what we are pleased to call Merry England, and held farms which paid many desirable tithes. Raveloe was nestled in a snug, well-wooded hollow, quite an hour's journey on horseback from any turnpike, where it was never reached by the vibrations of the coach horn or of public opinion. (Passage A).

Since this passage illustrates Eliot's interest in village life as yet unaffected by the ravages wrought by the Industrial Revolution, students classified this passage under the heading *ROMANTICISM*.

I next wanted an example of the superstitions for which *Silas Marner* has become famous, so my second selection had to do with the old wisewoman who at one time had lived in the neighboring village of Tarley.

> The wisewoman had charms as well as "stuff"; everyone went to her when their children had fits . . . . The wisewoman had words that she muttered to herself so that you couldn't hear what they were, and if she tied a bit of red thread round the child's toe the whole, it would keep off the water in the head. (Passage B).

According to our introductory lecture, superstition comes under the heading *ROMANTICISM*, and so we moved to the next selection.

To contrast the strong, manly appearance Godfrey Cass strikes in the eyes of his fellow citizens with the more accurate description of his inner cowardice, I relied upon a short passage from the third chapter which amply illustrates Eliot's psychological insight into the personality of the Squire's son.

> That big muscular frame of his held plenty of animal courage, but helped him to no decision when the dangers to be braved were such as could be neither knocked down or throttled. His natural irresolution and moral cowardice were exaggerated by a position in which dreaded consequences seemed to press equally on all sides. (Passage C)

After each of the dozen passages had similarly been classified, the excerpts were sorted according to the chapter in which they appeared. As a final measure, I asked the students whether Silas Marner or Godfrey Cass was the principal character in each of the first three chapters. All the information we gathered was then summarized by the following chart.

PASSAGE	CHAPTER	CHARACTER	TECHNIQUE
A	1	Silas	Romanticism
B	2	Silas	Romanticism
C	3	Godfrey	Psychology

With a dozen or so entries, the chart begins to look rather impressive—especially because of its implications for the reader of *Silas Marner*. The conclusion drawn is that whenever Silas Marner dominates the action of a particular chapter, the student is forewarned that Eliot will be concentrating her creative powers toward portraying a romanticized view of everyday life in the village of Raveloe. Whenever the action brings Godfrey Cass to the forefront of our attention, Eliot is playing the role of psychologist, and like her, we too should concentrate on analyzing the motives which give shape to Godfrey's irresponsible conduct.

If the romantic psychological approach is followed throughout *Silas Marner*, the identification of the principal character is an exceptionally accurate means of establishing Eliot's main concern in each chapter of the novel. The only exceptions occur in Chapter Four, where Dunstan Cass is the principal character; in Chapter Six, where the townsmen are shown in the Rainbow Inn for a night's entertainment amid superstitious gossip

and strong ale; in Chapter 11, where Godfrey Cass shares our attention with the women of Raveloe as they prepare for the Squire's New Year's Eve festivities—a chapter which, by the way, is invariably contrasted with the scene the men make at the Rainbow Inn; and finally Chapter 19, where both Godfrey Cass and Silas Marner share the action. Since these are the only four exceptions, a student—on his own and without any additional instruction by the teacher beyond the introductory lecture—could predict Eliot's primary emphasis in each chapter with an accuracy of 88 percent simply by deciding whether Silas or Godfrey is the most important character about whom he is reading at any given time.

Needless to say, I have found this approach an effective way to overcome the difficulties inherent in the structure of *Silas Marner*. More rewarding to me personally, however, is the experience of watching my students read *with enjoyment* a novel which I had once considered the scourge of the English Department.

Appendix: a diagrammatic illustration of the way each chapter contributes to the overall development of Eliot's novel.

CHAPTER	CHIEF CHARACTER	TECHNIQUE
1	Silas Marner	Romanticism
2	Silas Marner	Romanticism
3	Godfrey Cass	Psychology
4*	Dunstan Cass	Psychology
5	Silas Marner	Romanticism
6	Townspeople	Romanticism
7	Silas Marner	Romanticism
8	Godfrey Cass	Psychology
9	Godfrey Cass	Psychology
10	Silas Marner	Romanticism
11*	Godfrey Cass	Both R. & P.
12	Silas Marner	Romanticism
13	Silas Marner	Romanticism
14	Silas Marner	Romanticism
15	Godfrey Cass	Psychology
16	Silas Marner	Romanticism
17	Godfrey Cass	Psychology
18	Godfrey Cass	Psychology
19*	Silas and Godfrey	Psychology
20	Godfrey Cass	Psychology
21	Silas Marner	Romanticism
22	Silas Marner	Romanticism

*Exceptions

SYLVESTER KOHUT, JR. AND ROBERTA KAY STEWART

GRAFFITI: Handwritings on the Wall — Reality in the Classroom

The following graffiti—scrawled with lipstick, with felt-tipped pens, with spray paint, or with only lead pencils—have appeared in such places as on construction fences and walls, on restroom walls and doors, on buttons, and on the sides of dirty trucks.

"I am anonymous, help me"

"Vietnamization means you never have to say you're sorry"

"God's last name is not damn"

"Old hippies never die; they just trip away"

"Aunt Jemima is an Uncle Tom"

"Keep the baby
—Faith"

Themes presented in these graffiti—the search for identity, protests against war, man's dependence on religion, the problems of drug abuse, racial strife, and the changing values concerning love and sex—are easily recognizable as timely topics of the 1970's which lend themselves to inclusion as integral parts of a quality language arts program designed with today's student in mind.

Because of the very honest, unusual, and sometimes humorous expression of ideas, protests, feelings, and lifestyles of the individuals who write graffiti, these wall writings are ready-made educational springboards for a variety of student-centered learning activities which can bring the real world of the student into the classroom, revitalizing the study of not only literature and composition, but also social studies. The "grass roots" quality of graffiti makes them especially appealing to secondary level students who are interested in abolishing war, questioning the values of their parents, and exploring the question, "Who am I, really?" The educator, by recognizing the relevance, ingenuity, and appeal of graffiti, can capitalize on a topic of high interest for use in the development of instructional materials for an interdisciplinary approach to a humanistic curriculum in language arts and social studies.

The themes and concerns expressed in graffiti are often the same as those expressed in great literature, and in many cases the graffitist uses the same literary techniques to communicate ideas as those used by more conventional writers. For instance, graffiti abounds with puns ("Earthquake predictors are fault finders"), metaphors ("An elephant: a mouse drawn to government specifications"), and examples of alliteration ("Dodd is dead"), exaggeration ("There will be a meeting of all non-Jewish students in the telephone booth"), and twisted aphorisms ("To be or not to be is not the question, it's what was"). By utilizing graffiti for interpretation, for creative writing, as a source of ideas and as an index to student opinion, a multitude of possibilities exists for courses in phased elective language arts programs, for learning packages central to a program of individualized instruction, for thematic units within the traditional English class, and for topics to facilitate independent study.

Graffiti provided for the student or those which he has found in his own community can provide the necessary stimuli for a composition unit in the language arts program. Topics appearing in graffiti are easily related to composition units or mini-courses which emphasize expository, persuasive, and argumentative writing skills. Not only are topics of graffiti more interesting to the student than "What I Did Last Summer" or "My Most Embarrassing Moment", but also they provide bases for research in areas relevant to the lives of the students and for an interdisciplinary approach to the teaching of literature, composition, and social studies. A graffito and a reply to it, such as the following found recently on the outside wall of a building, offers many such possibilities.

"Negroes just *subtract* from the culture,

they *add* nothing and just *divide* the people."

UNDERNEATH

"But they sure can *multiply*."

Not only could composition topics be derived from this graffito, but an entire unit dealing with racial prejudice could be developed around it, including investigation of material which might either support or contradict these negative opinions expressed. Such investigations could produce examples of black contributions in the fields of literature, music, art, science, and politics, as well as an analysis of statistics concerning welfare rolls and distribution of funds. These activities, based on reading, understanding, analyzing, categorizing, and evaluating, are central to the attainment of learning objectives in both the cognitive and affective domains of learning. A multi-media approach would lend itself to the assembling of student-made, as well as teacher-made, materials such as cassette tapes of black music, transparencies or slides of black art, and tapes containing data collected by students to accompany illustrations appearing on transparencies. Recognizing prejudice and knowing how to combat it are skills certainly appropriate in the lives of our students, and what better way to introduce a unit on prejudice than with actual examples of it from their own environment.

Robert Reisner in his book, *Graffiti: Two Thousand Years of Wall Writing*, states that children from poor neighborhoods "form their childhood societies, their alliances, their friendships, and also learn their cruelties via the walls." Thus, it seems that examples of wall writing may also be used by teachers to introduce ideas which authors develop in their poetry and short stories, as well as the literary devices they use to achieve their desired effects. Because students, and especially inner-city students, may identify with graffiti more than they do with books and other conventional instructional materials, their interest in the subject matter may be sparked and their initial resistance to more usual classroom topics and procedures may be lessened. Imagine a discussion of the graffito "Life is just one big computer card" culminating in the study of W. H. Auden's "The Unknown Citizen." Likewise, the graffiti "War is good business—invest your sons" and "Old soldiers never die. Young ones do" express the same attitude toward war as that expressed by Stephen Spender in "*Ultima Ratio Regum*" and Wilfred Owen in "Anthem for Doomed Youth," as well as in many other poems and stories of war. With activities designed to reach the student on his own grounds, he can then be drawn into more complex applications of his knowledge and explorations of materials new to him.

The use of graffiti for instructional purposes holds special promise for the inner-city classroom because such expression is truly representative of the real world of a child from a disadvantaged neighborhood. In his article "Graffiti and Culture" in the April 1969, issue of the *Urban Review*, Herbert Kohl discusses how children in poor sections of a city use the walls around them on which to document and "publish" names and nicknames which help them to establish different identities. Perhaps such titles as the ones found by Kohl—Hector the Hooper; Juan, Kid Cool; and Maria, Queenie—are attempts to overcome or escape the unpleasant living conditions of the ghetto. To the child who constantly sees graffiti in his own community and who perhaps uses it as a means of expression, graffiti samples used in the classroom could serve sometimes to bridge the gap existing so often between real life and school. "God is omnivorous; he loves chitlins, bagels, pizza, even enchiladas" is a graffito which could serve as a foundation for the study of word meaning as well as for a discussion of the implications in its meaning. By collecting and analyzing graffiti from the neighborhoods of his students, the teacher of these disadvantaged children can gain insight into their needs, their protests, and their attitudes, and he can use this graffiti to introduce and illustrate ideas for classroom study.

Other activities which may be based on graffiti are the student's writing of a graffito to express his own ideas or the idea of a poem or story, the creation of a reply to a selected graffito in the form of another graffito or in paragraph form, and the making of an actual graffiti wall expressive of the concerns of an entire class. Before initiating any of the discussions or activities concerning graffiti, the teacher might leave the classroom for a designated period of time, leaving the students with instructions to write their ideas and opinions on the chalkboard, in any form they desire. Perhaps an example or two such as "My God is alive—sorry about yours" or "Visit your mother—maybe she hasn't had

any problems today" placed on the chalkboard would communicate the general objective for the activity. After the students have written their own graffiti, the class could discuss and list the topics of interest to their group, and these topics could then be used by the teacher for selecting literary works of interest to the group, subjects for discussion and composition relevant to the students involved, and other graffiti-based assignments.

A final suggestion for exploiting the instructional possibilities of graffiti is to use selected examples to illustrate the use of literary allusion, so often employed by writers. For the student of mythology, the explanation of "After using your shampoo my hair came alive—signed Medusa" may prove to be an interesting assignment. The student of Greek tragedy may wish to try his hand at deciphering "Oedipus was the first man to plug the generation gap" or "You think Oedipus had a problem. Adam was Eve's mother." Explanation of "Brutus is a hostile ingrate" and "Othello was a bigot" could provide the reader of Shakespeare with an opportunity to display his understanding of *Julius Caesar* and *Othello*, while the student of American literature might enjoy "Hester Prynne was a nymphomaniac."

The possibilities for the use of handwritings on the wall are indeed numerous, and they offer excellent opportunities for the teacher to plan and relate the curriculum to the real world of his students. Reading, comprehending, evaluating opinions, analyzing evidence, and expressing ideas clearly and concisely—all skills central to an effective language arts program—are easily developed from graffiti samples.

LOVE IS

a foolish wise
old child
stalking a hummingbird
suspended in sweetness
before a hollyhock
laughing at gravity
with fiercely fragile wings
frozen in the heat of flight. . .

you lunge
to share your heart
and stumble upon joy
when passion collapses
and you bleed
from the stab
and the feathered prism
breaks its wings
against the prison
of your humble pride

—*Saul Rosenthal*

JAMES BROADDUS

"WITH RUE MY HEART IS LADEN": An Explication

Although John Crowe Ransom considered "With Rue My Heart is Laden" a failure, primarily because he thought the places of burial in the second stanza were loosely, even ill conceived *(Southern Review*, Spring 1940, VI, pp. 6-8), most readers probably agree with Oliver Robinson that the poem is a success as a simple lament about the transitory nature of youth and the tragedy of early death *(Angry Dust: The Poetry of A. E. Housman*, 1950, p. 33). If read closely, however, with particular attention to the places of burial which disturbed Ransom, the poem is not only successful in that it is tight and well conceived, it is also more than a simple lament. The poem embodies an ambivalent attitude toward death, pervasive in *The Shropshire Lad*, which results from seeing death as that which tragically cuts off the joys of living, but which in doing so provides a welcome release from the defeats inherent in life.

Recognizing the narrator's change of focus and the resultant complication of his feelings in the second stanza is the key to a close reading. In the first stanza, his focus is on the past. He remembers his golden friends and is saddened by their untimely deaths. But, in the second stanza, when he envisages their present state, every word reflects a mitigation of his sorrow. The repetition of the epithets, "lightfoot" and "rose-lipt," and the euphemisms for buried,"laid" and "sleeping," indicate that in the narrator's mind the young people are untouched by death; in his mind they retain the attributes of youth. More important, the narrator's vision of the burial places "by brooks too broad for leaping" and "in fields where roses fade" enables him to feel that the youths are better off dead. The boys are not confronted by the brooks which would frustrate their lightfootedness, and the girls are oblivious to the fading roses which would remind them that rose lips also fade. Significantly, the defeats avoided by these early deaths form a wide spectrum: those caused by the limitations of physical being and those caused by existence in time.

Read closely, the poem is an expression of the narrator's own condition as a creature in time. His initial sorrow and its subsequent mitigation reflect an ambivalence toward death which causes the poem to resemble, in statement, the paradoxical "Ode to an Athlete Dying Young," but with greater economy and, because the narrator here is better balanced and more mature, with greater fidelity to human experience.

MARY JEAN DeMARR

NOVEL INTO PLAY: Carson McCullers' Two Versions of *The Member of the Wedding*

Carson McCullers is best known for her sensitive and revealing depictions of adolescent girls struggling to define their identities and their places in the world. She dealt with this theme in several works, most notably in *The Heart Is a Lonely Hunter* (1940) and in two versions of *The Member of the Wedding* (1946 and 1949). Both Mick *(The Heart Is a Lonely Hunter)* and Frankie *(The Member of the Wedding)* are sensitive young girls who see the world as chaotic and try desperately to find ways to relate meaningfully to others. *The Heart Is a Lonely Hunter* covers several years and carries Mick from her initial confused seeking to an acceptance of a very imperfect world in which many of her dreams have been surrendered. *The Member of the Wedding*, on the other hand, basically covers only three days in Frankie's life. It therefore tells only a small part of the story of maturation, but it gains in tightness of structure and thematic and dramatic unity.

The novel version of *The Member of the Wedding* was published in 1946; the action occurs in late August of 1944. The play was copyrighted as an unpublished play in 1949 and produced in New York in 1950; the action has been put forward one year to August 1945. The play is essentially quite faithful to the novel. Some changes are easily explainable as results of the differing requirements of the fictional and dramatic genres and one change relates to the later occurrence of the action of the play, but some of the changes in thematic emphasis are less easily explained.

The novel's structure is dramatic and was easily retained almost intact for the play (see chart). Part One occurs on the last Friday in August 1944, when 12-year-old Frankie Addams learns that her brother is to be married on Sunday, and she makes plans to participate in the wedding and accompany the bridal couple thereafter. Part Two occurs on the following day, and shows Frankie (now calling herself "F. Jasmine" as an indication of the adult identity which she has adopted) first as she wanders about the town telling people about the wedding, then as she spends what she expects will be her last afternoon in the kitchen with Berenice (the family's black cook) and John Henry (her six-year-old cousin), and then as she wanders again in the evening and is almost raped by a soldier who has misunderstood her age and actions. Part Three takes place on Sunday, after the wedding and her discovery that she is not to be taken on the honeymoon; she now thinks of herself as "Frances." A brief scene, set three months later, concludes the novel; it shows us that she has managed to come to terms with all that has happened to her.

This structure was, by and large, easily transferred to the dramatic version. However, two brief episodes shown indirectly in the novel (through Frankie's memories and through her conversations about them with Berenice) are more directly presented in the play; these are Frankie's learning of the approaching wedding at the very opening of the play and her foredoomed attempts to become a "member of the wedding" in Act Three, Scene One. The added dramatic impact is sufficient explanation for these changes. On the other hand, two important episodes presented directly in the novel are lost from the play; these are her wanderings about the town on Saturday morning and again on Saturday evening. She briefly describes her experiences of the morning in the beginning of Act Two, but the adventures of the evening are entirely omitted. The reasons for these omissions from the play are obvious, as they would require a number of rapid changes of scene; by omitting them (and by moving the wedding itself from the home of the bride to Frankie's home), McCullers was able to use a single set for the entire play.

A very different sort of change, here clearly an improvement and a strengthening of focus, comes in a change of a major symbol, a change related to the date at which the action occurs. In the novel, set in August 1944, mention is several times made of the war in Europe. The chaos of the war mirrors for Frankie the chaos of her world and her feelings of helplessness and alienation. Though these passages are moving, the symbol is nonetheless a rather diffuse one. The play, set a year later, in 1945, instead of the general symbol of the war uses the atomic bomb, an equally suitable and far more precise and dramatic symbol for Frankie's feeling that the world is "cracking." This change in symbol has the effect, thus, of achieving greater sharpness of meaning and immediacy of impact.

Another symbolic alteration is in the use of card games, a motif stressed late in the novel. After Frances' doomed attempt to join the wedding, she remembers the card games she and Berenice and John Henry had played earlier in the summer. Only after many games in which nobody had a good hand had they finally counted the cards and discovered that the jacks and queens were missing. She still does not understand why the cards at the wedding have been stacked against her, but she does recognize that her goal of joining the wedding has been as hopeless as the earlier card games. This is a poignant passage, effectively pointing up Frances' disillusionment and despair. It is thus rather odd that the play retains the card games but uses them in such a way that their meaning is largely lost. Here the discovery of the missing cards is made on stage in Act One, before Frankie thinks of becoming a "member of the wedding," and this episode is not recalled at the end of the play. The intent may have been to foreshadow her defeat, but the connection is not made clear and the importance of this symbol as well as its emotional effect is lost.

The most striking differences between the two versions, however, are related to the themes of sex and race. Of the two themes, that of sex is most integral to the basic plot and situation; the novel (and following it, of course, the play) is the story of an adolescent's search for herself and her place in the world. It is, then, an initiation novel, the initiation of a

young *girl*, and Frankie's growing awareness of sex and of herself as a sexual being plays an important part in her initiation *in the novel*. Almost all this material is omitted from the play, and that which is retained loses much of its meaning. In part, but not entirely, this results from the loss of the two scenes in which F. Jasmine wanders about the town.

In the novel, McCullers makes it quite clear that Frankie has begun to become aware of sex as a physical fact, as something which will affect her life and which now is mysterious to her and not very pleasant. This awareness helps to explain why the world now seems so chaotic and why she feels alienated. Her vulnerability and confusion have a number of causes, in other words, and the novel explicitly includes the growing awareness of and interest in sex which come with puberty. There is, for instance, an episode which she remembers (it occurred three years earlier, when she was nine): a married couple rented the front bedroom in the Addams home, and by chance Frankie saw them having intercourse. She was startled and curious; her first reaction was that "Mr. Marlowe is having a fit." No one would answer her questions about the episode and the Marlowes left "mysteriously." Frankie doesn't understand, and she doesn't worry excessively over the whole thing, but at the time she knew "that there was more to it than she was told." She does, however, remember a little about the Marlowes and the memory is somehow associated with all the fears and confusions of this summer. The Marlowes are totally omitted from the play.

A second way in which the motif of sexual awakening is presented in the novel is through allusions to activities in the MacKeans' garage; this material is retained in the play but weakened. Early in the novel we are told that among Frankie's other varied sins and crimes is one which is somehow worse than the rest—"a secret and unknown sin. In the MacKeans' garage, with Barney MacKean, they committed a queer sin, and how bad it was she did not know. The sin made a shriveling sickness in her stomach and she dreaded the eyes of everyone. She hated Barney and wanted to kill him." The confusion, anger, and shame associated with this sexual experimentation nicely parallel and help to explain her confusion about and alienation from the world in general. The play retains only Barney's name and the idea of the "sin." In Act Two, Barney and a girl cross the yard; Frankie says, "Yonder's Barney now with Helen Fletcher. They are going to the alley behind the West's garage. They do something bad back there. I don't know what it is. . . . I think maybe they look at each other and peepee or something. They don't let anybody watch them." Here only Frankie's ignorance about sex has been retained; her participation, and with it her shame and horror, has been lost.

I have already commented on the omission from the play of the two scenes in which F. Jasmine wanders about the town. These two scenes, along with the motif of her changes of name, are central to the development of her confusion about her sexual identity. She is called "Frankie," a boyish nickname, in Part One. In Part Two, she tries out a new, adult, womanly personality and her name becomes "F. Jasmine." In the first wandering episode, as F. Jasmine (wearing a pink organdy dress, lipstick, and perfume), she says goodbye to the town and tells people about the wedding. She meets a soldier who thinks she is older than her actual age and asks her for a date that evening. That afternoon, still F. Jasmine, in a

scene retained in the play, she talks long and seriously with Berenice of many of the questions that are disturbing her, and for the first time she admits the possibility of love. In the evening, in the second scene omitted from the play, still F. Jasmine, she meets the soldier for her first date. The new name represents a new identity for her: she considers herself an adult, no longer to be called by a childish nickname; the name is a symbol of her union with her brother Jarvis and his bride Janice since all three names begin with J. A.; it is, of course, an exotic and romantic name, suggesting that she has no ordinary ambitions for herself (she had thought of and immediately rejected "Jane"). But she is not ready for an adult personality or to play an adult woman's role, and the personality and role she has chosen are unrealistic anyway. The result, of course, is that the soldier completely misunderstands her and her motives; he sees her as a sexual being when in fact she is still confused about her sexual nature, and sexuality seems to have little to do with her picture of F. Jasmine. When the soldier tries to make her "quit stalling," she hits him over the head with a pitcher and knocks him out. Then, McCullers tells us, "There slanted across her mind twisted remembrances of a common fit in the front room [the Marlowes], basement remarks, and nasty Barney; but she did not let these separate glimpses fall together, and the word she repeated was 'crazy.'" She can only flee, and her attempt to be F. Jasmine ends in failure.

Part Three of the novel shows us her final identity: she now is "Frances," having rejected both the tom-boyish Frankie which she has outgrown and the romantic and exotic view of womanly adulthood implied by F. Jasmine, for which of course she was not ready. The new identity, of course, does not immediately solve all her problems, but the brief coda to the novel, set the following November, shows us that Frances now has found a girl friend and has managed to come to terms with other changes in her life: the horrible death by meningitis of John Henry and the impending break-up of her home. Having gotten by the worst period of early adolescence, Frances is now able to accept herself as she is and look to the future with hope.

The play either omits or lessens the emphasis on and meaning of most of this. The soldier is mentioned in passing as someone she had seen in her wanderings on Saturday morning. But he is given no particular emphasis. The motif of Frankie's changed name is kept in part. But the play loses the stress on this motif which the third person narrative of the novel automatically gives it. When the narrator speaks of the character as "F. Jasmine" or "Frances," we are constantly reminded of her changing view of herself. Perhaps most significant of all, the third name is completely lost; though Frankie has gone through most of the same experiences and though the equilibrium she seems to have found at the end of the play is very close to the novel, she does not use a new name as a symbol of her new identity. The sexual theme, then, both in terms of physical sexuality and in terms of womanly personality and role, is a very important part of the problems of identity which Frankie faces in the novel, but is given much less stress in the play.

The racial theme is less integral to our story than is the sexual theme, but it is certainly not less compelling in its impact. Here, however, some curious things happen. While the play generally strengthens the directness

of treatment and the emphasis given this theme, it also omits one of the novel's most moving statements on the subject—one in which the racial theme and the novel's central theme of identity come together most closely.

The novel's most important use of the racial theme appears in Part Two, in the scene in which F. Jasmine and Berenice talk about universal problems of loneliness and alienation. We are prepared for Berenice's statements about what it means to be black in our society by a brief summary of earlier discussions in which Frankie, John Henry, and Berenice had all pretended to be the Holy Lord God and had imaginatively remade the world into their own personal Utopias:

> The world of the Holy Lord God Berenice Sadie Brown . . . was round and just and reasonable. First, there would be no separate colored people in the world, but all human beings would be light brown color with blue eyes and black hair. There would be no colored people and no white people to make the colored people feel cheap and sorry all through their lives. No colored people, but all human men and ladies and children as one loving family on the earth.

Berenice, of course, was speaking in 1944, well before the days of black pride and black nationalism, and so it is not surprising that her vision is one of integration carried to its ultimate conclusion. Her humanistic emphasis on color-blind love of all and her admission that she, as a black woman, has been made to feel "cheap and sorry" are heartfelt and poignant. She is a strong and loving woman who feels deeply the injustice and cruelty of the situation of the black in white society and yet she accepts the situation, apparently seeing no hope of amelioration in her lifetime.

This insight into Berenice's feelings helps prepare us for the slightly later passage in which she and F. Jasmine together come to the conclusion that all people are both "loose" (separated from each other, unable really to make "connection" with each other) and "caught" (unable to break out of imprisonment in self). Berenice first sums up the general rule:

> We all of us somehow caught. We born this way or that way and we don't know why. But we caught anyway. I born Berenice. You born Frankie. John Henry born John Henry. And maybe we wants to widen and bust free. But no matter what we do we still caught. Me is me and you is you and he is he. We each one caught all by ourself.

This is, of course, a statement of a major theme of the novel: Frankie, who feels herself "caught" in a childish and unsatisfactory identity and situation, alienated from the world, wants to break free and sees her membership in the wedding as her solution. Berenice, of course, knows that this will not work, but she can suggest no workable alternative. She does, however, understand, and she and F. Jasmine in this scene do feel together, briefly becoming "connected" with each other, no longer completely "loose."

But after her general statement, Berenice adds, "I'm caught worse than you is." F. Jasmine immediately understands but John Henry does not, and so for his benefit Berenice explains:

> Because I am black . . . . They done drawn completely extra bounds around all colored people. They done squeezed us off in one corner all by ourself. So we caught that firstway I was telling you, as all human beings is caught. And we caught as colored people also. Sometimes a boy like Honey [her foster brother] feels like he just can't breathe no more. He feel like he got to break something or break himself. Sometimes it just about more than we can stand.

This statement is one of the most moving in the novel, and it functions in two ways: as a statement of the plight of the black in a racist society and as an intensification of the universal human separation of people from each other which Frankie and now F. Jasmine feels so keenly. This episode ends with F. Jasmine, Berenice, and John Henry spontaneously crying together, though each cries for a different reason; thus, despite the brief "connection" of understanding between F. Jasmine and Berenice, they remain "loose," each "caught" in her own prison.

In the play, this long scene is retained and Frankie and Berenice discuss many of the same matters and come to essentially the same conclusions. But Berenice's comments on the specific isolation of black people are omitted and the scene ends on a more up-beat note. Here instead of crying together, they spontaneously break into song: "His Eye Is on the Sparrow," the spiritual with its statement of joy and freedom in Christ.

Although the play omits Berenice's moving statement on racism, it strengthens the theme of racial injustice in other ways. For example, Frankie's father, seen rarely in the novel as a rather distant but essentially kindly man, is presented in the play as a racial bigot. On several occasions he is given cruelly brutal speeches; for example, in Act Two, he says to Honey, Berenice's foster brother, "I'll be so glad when the war is over and you biggety worthless niggers get back to work. And furthermore, you *sir* me! Hear me?" Here McCullers directly dramatizes the treatment of the black at the expense of making Mr. Addams an unsympathetic character.

More interesting, however, is the use made in the play of the character of Honey, expanded from hints in the novel which are not fully developed there. We have heard Berenice's comment in the novel about his anger and frustration. In addition, we learn in the brief November scene which ends the novel, that while he was under the influence of drugs, he broke into the drugstore of his supplier and that he has received a sentence of eight years. His motives are not elaborated. Frances apparently sees his situation as only one more of the unpleasantnesses of life which she is learning to accept, and little is made of it.

The play expands significantly on this material. Honey's crime occurs on the night of the wedding (as does the onset of the illness from which John Henry dies, a telescoping of time for purposes of dramatic presentation), and Honey himself describes the event to us (Act Three, Scene

Two). And now it is not simply the crime of robbery, but an act of violence caused by racial discrimination. Honey tells Berenice that "Mr. Wilson wouldn't serve me so I drew a razor on him" and he rejoices in his act: "I know now all my days have been leading up to this minute. No more 'boy this—boy that'—no bowing, no scraping. For the first time, I'm free and it makes me happy." The drug motif is retained through Berenice's occasional comments about Honey's smoking "reefers" and being "snow-crazy," but no direct association of drugs with his crime is made. His act has been changed from a sordid crime to an act of violence by a man who can bear no more injustice and reacts in the only way he sees open to him. And the last, November, references to Honey in novel and play continue this difference: in the novel he is "out on the road . . . with a sentence of eight years"; in the play Frankie speaks of his being "caught and hanging himself in the jail" in the same week as that in which John Henry died. Honey thus has been transformed from a lost, purposeless taker of drugs to a bitter and angry but finally purposeful man who finds dignity and freedom in striking back at the white world and who then chooses to die. The suggestions for this treatment of Honey are all present in the novel; their expansion in the play enables McCullers to give us a brief but striking portrait of a black militant long before most of the white audience knew there was such a thing.

As a result of these comparisons of McCullers' two versions of her story, one can say that the play is largely a faithful and effective reworking of the novel into a drama. In meanings and impact they are quite close to each other. The changes are largely, though not entirely, matters of differing presentation required by the two forms. Where the changes are more than that, where they make substantive changes in thematic or symbolic meaning or emphasis, some few are improvements (the atomic bomb instead of the war, for instance, and perhaps the expansion of Honey's character and fate). But most of the changes in this respect are losses—the loss of emphasis on Frankie's awakening to herself as a woman and the loss of Berenice's deeply moving presentation of the plight of the black in our society. The play certainly does not replace the novel, and one can hope that whenever it is presented it will lead the members of its audiences back to the novel as the more moving depiction of the growing up of one young girl who can stand for many young girls seeking their way through the frightening period of early adolescence.

CHART ON STRUCTURE

Novel	*Play*
Part One—Frankie. Friday afternoon in kitchen, August 1944.	Act One—late afternoon, August 1945
Part Two—F. Jasmine. Saturday. 1. Morning, around town. 2. Afternoon, kitchen 3. Evening, around town.	Act Two—afternoon of next day, kitchen.
Part Three—Frances. Sunday. Brief summary of trip to wedding, then wedding. Bus trip home after wedding. Night—she runs away, is brought back.	Act Three—kitchen.
Afternoon in late November.	Scene One—immediately after wedding. Scene Two—night, after she has run away. Scene Three—November.

SHAKESPEARE LEAVES STRATFORD

Nothing ventured in a place so bare
That girls descend in regular array
To motherhood and age with no more care
Than moths to mating on an August day.

These towns remember seasons; that is all.
The bare branch carries next year's leaves, all rolled,
And so from ancient times. Night's trumpets call
The dead from sleep, to dream of being cold.

So on to London, where a man may bide
Free. Whatever waits me there may find
A soul to venture on the devil's side,
And mischief stirring in a curious mind.

And no more sheriffs, nor a lady's plea
To live obscurely, and come die with me.

—Conrad Geller